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EDITION PETERS

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Lyrische Stücke

Heft IX.

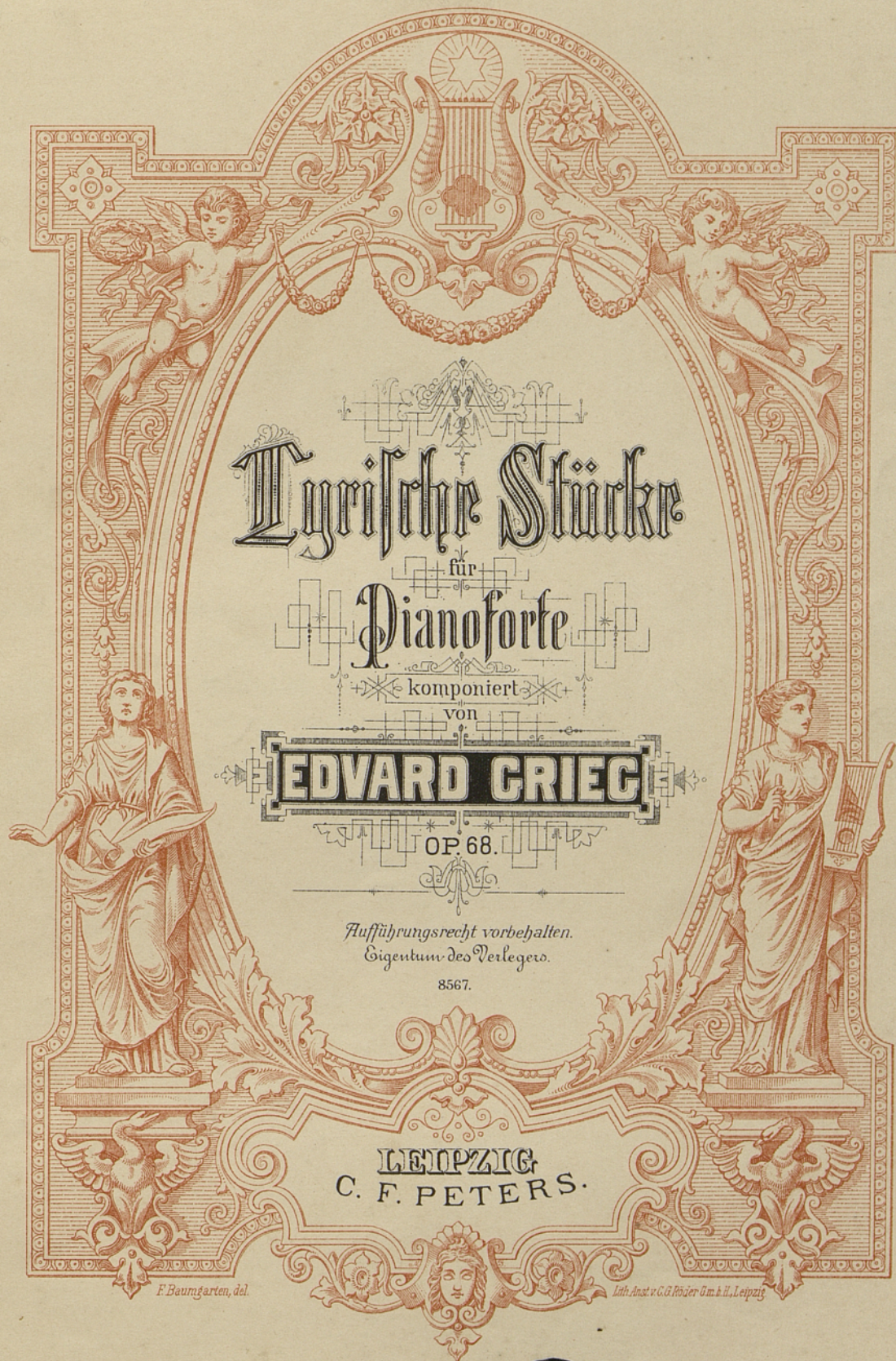
Morceaux lyriques – Lyric Pieces.

Opus 68.



A Sainte Cécile
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REIMS

5042



A Sainte Catherine
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REIMS

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Matrosenlied.

Matrosernes Opsang.

Chant des matelots. — Sailor's Song.

Edvard Grieg, Op. 68 N^o 1.

Allegro vivace e marcato.

1. *f*

The musical score is written for piano and consists of four systems. The first system is marked '1.' and 'f'. The second system is marked 'f'. The third system is marked 'p'. The fourth system is marked 'p'. The score includes various musical notations such as treble and bass staves, notes, rests, and dynamic markings. The tempo is marked 'Allegro vivace e marcato.'.

*a tempo
ma ben ten.*

poco ritard.

ff

poco a poco ritard.

5 4 2
4 2 1
5 3 1

cresc.

3 4 2 3 2 3

*a tempo
ma ben ten.*

poco ritard.

ff

poco a poco ritard.

Grossmutter's Menuett.

Bedstemors Menuet.

Menuet de la grand' mère. — Grandmother's Minuet.

Edvard Grieg, Op. 68 N^o 2.

Allegretto grazioso e leggierrissimo.

2. *pp*

pp sempre

poco rit.

Ped. *

con moto

First system of musical notation, measures 1-4. Treble and bass staves. Treble staff has a 2-measure rest in measure 1. Bass staff has a 3-measure rest in measure 1. Dynamics include *pp* and accents.

3

Second system of musical notation, measures 5-8. Treble and bass staves. Fingerings 1-5 are indicated for both hands.

Third system of musical notation, measures 9-12. Treble and bass staves. Fingerings 1-5 are indicated for both hands.

Fourth system of musical notation, measures 13-16. Treble and bass staves. Dynamics include *un poco stretto* and *f*.

Fifth system of musical notation, measures 17-20. Treble and bass staves. Dynamics include *un poco rit.* and accents.

Tempo I.



First system of musical notation. Treble and bass staves. Treble staff has a *pp* dynamic marking. Fingering numbers 1, 2, 3, 4, 5 are present. Pedal markings (Ped.) and asterisks (*) are in the bass staff.



Second system of musical notation. Treble and bass staves. Treble staff has a *pp al fine* dynamic marking. Fingering numbers 1, 2, 3, 4, 5 are present. Pedal markings (Ped.) and asterisks (*) are in the bass staff.



Third system of musical notation. Treble and bass staves. Treble staff has a *ritard.* dynamic marking. Fingering numbers 1, 2, 3, 4, 5 are present. Pedal markings (Ped.) and asterisks (*) are in the bass staff.



Fourth system of musical notation. Treble and bass staves. Treble staff has a *con moto* dynamic marking. Bass staff has a *pp* dynamic marking. Fingering numbers 1, 2, 3, 4, 5 are present.



Fifth system of musical notation. Treble and bass staves. Fingering numbers 1, 2, 3, 4, 5 are present.

First system of musical notation, measures 1-5. Treble and bass staves with fingerings and dynamics.

Measure 1: Treble (4, 2, 3), Bass (1, 3, 2).
 Measure 2: Treble (4, 3, 4), Bass (2, 4).
 Measure 3: Treble (4, 3, 4), Bass (2, 2, 1, 2).
 Measure 4: Treble (2), Bass (4, 2).
 Measure 5: Treble (2), Bass (2).
 Dynamics: *un poco stretto* (measures 3-4), *fz* (measure 5).

Second system of musical notation, measures 6-10. Treble and bass staves with fingerings and dynamics.

Measure 6: Treble (1), Bass (5).
 Measure 7: Treble (3, 1), Bass (2, 5).
 Measure 8: Treble (4, 2, 3, 1), Bass (1, 5).
 Measure 9: Treble (3, 3), Bass (2, 3, 1).
 Measure 10: Treble (2), Bass (2).
 Dynamics: *un poco rit.* (measures 7-10).

Tempo I.

Third system of musical notation, measures 11-15. Treble and bass staves with fingerings and dynamics.

Measure 11: Treble (2, 4, 3, 4, 1), Bass (1).
 Measure 12: Treble (4), Bass (4, 2).
 Measure 13: Treble (2, 5, 3, 1), Bass (2).
 Measure 14: Treble (2, 4, 3), Bass (4).
 Measure 15: Treble (2, 4, 3), Bass (4).
 Dynamics: *pp* (measure 11), *Red.* (measures 12, 14, 15).

Fourth system of musical notation, measures 16-20. Treble and bass staves with fingerings and dynamics.

Measure 16: Treble (4, 2), Bass (4, 4).
 Measure 17: Treble (1), Bass (2).
 Measure 18: Treble (2), Bass (2).
 Measure 19: Treble (2, 4, 3), Bass (4).
 Measure 20: Treble (2, 4, 3), Bass (4).
 Dynamics: *pp al fine* (measures 19-20), *Red.* (measures 16, 18, 20).

Fifth system of musical notation, measures 21-25. Treble and bass staves with fingerings and dynamics.

Measure 21: Treble (2, 4, 3), Bass (3, 4).
 Measure 22: Treble (1), Bass (1).
 Measure 23: Treble (2, 4, 3), Bass (4).
 Measure 24: Treble (4, 2), Bass (4).
 Measure 25: Treble (2), Bass (2).
 Dynamics: *ritard.* (measures 23-25), *Red.* (measures 21, 23, 25).

Zu deinen Füßen.

For dine Födder.

A tes pieds. — At your feet.

Edvard Grieg, Op. 68 N^o 3.

Poco Andante e molto espressivo.

3. *p* *cantab.*

cresc.

dolce *dim. molto* *pp*

poco ritard.

p *fz* *p* *pp*

*

Più mosso.

p cantab.

stretto

cresc.

agitato

f

a tempo

dim. e rall.

p la melodia ben ten.

cresc. molto

f

dim. molto

poco rit.

a tempo, ma agitato

p

pp *cresc. e string.*

più cresc. e molto appassionato

Pedal sempre

ff *poco rit.*

Tempo I.*cantab. e ben ten.*

pp

The musical score is written for piano and consists of five systems of staves. The key signature is one sharp (F#) and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, slurs, and fingerings.

System 1: The first staff begins with a treble clef and a key signature of one sharp. The second staff is a bass clef. The first measure of the bass staff is marked *Ad.* (Ad libitum). The second measure is marked *Ad.*. The third measure is marked *Ad.*. The fourth measure is marked *cresc.* (crescendo). The fifth measure is marked *Ad.*.

System 2: The first staff begins with a treble clef and a key signature of one sharp. The second staff is a bass clef. The first measure is marked *Ad.*. The second measure is marked *Ad.*. The third measure is marked *dim. molto* (diminuendo molto). The fourth measure is marked *pp* (pianissimo). The fifth measure is marked *Ad.*.

System 3: The first staff begins with a treble clef and a key signature of one sharp. The second staff is a bass clef. The first measure is marked *Ad.*. The second measure is marked *Ad.*. The third measure is marked *Ad.*. The fourth measure is marked *Ad.*. The fifth measure is marked *Ad.*.

System 4: The first staff begins with a treble clef and a key signature of one sharp. The second staff is a bass clef. The first measure is marked *p* (piano). The second measure is marked *p*. The third measure is marked *fz* (forzando). The fourth measure is marked *p*. The fifth measure is marked *Ad.*.

System 5: The first staff begins with a treble clef and a key signature of one sharp. The second staff is a bass clef. The first measure is marked *pp poco a poco ritard.* (pianissimo poco a poco ritardando). The second measure is marked *ppp* (pianissimissimo). The third measure is marked *ppp*. The fourth measure is marked *ppp*. The fifth measure is marked *ppp*.

Abend im Hochgebirge.

Aften på Höjfeldet.

Soir dans les montagnes. — Evening in the mountains.

Edvard Grieg, Op. 68 N^o 4.

Allegretto.

4.

mf
p
dim. e rit.
pp

Andante espressivo.

p
cresc. e string.
f
a tempo

ff
agitato

dim. molto e più tranq.
poco rit.

a tempo
p
poco rit.

Tempo I.

The musical score is written for piano and consists of six systems of staves. The notation includes various musical elements such as notes, rests, and fingerings. Dynamics and tempo markings are used throughout the piece.

System 1: The first system begins with a treble clef and a key signature of one sharp (F#). The music features a series of eighth and sixteenth notes. The bass line starts with a whole rest, followed by a series of eighth notes. The system ends with a measure containing a whole note and a half note.

System 2: The second system continues the melodic line in the treble and the harmonic support in the bass. It includes the marking *eresc.* (crescendo) and *f* (forte). The system concludes with the instruction *più f e ten.* (more forte and tenuto).

System 3: The third system is marked *agitato* (agitated) and *ff* (fortissimo). It features a more rapid and complex melodic line. The system ends with the marking *dim.* (diminuendo) and *molto e più* (much more).

System 4: The fourth system is marked *tranq.* (tranquillo) and *p* (piano). It includes the marking *riturd.* (ritardando). The system ends with the marking *a tempo tranq.* (at tempo tranquillo).

System 5: The fifth system is marked *a tempo* and *poco rit.* (poco ritardando). It features a series of eighth notes and rests. The system ends with the marking *rit.* (ritardando).

System 6: The sixth system is marked *ff* (fortissimo) and *m. s.* (molto sostenuto). It includes the marking *p* (piano) and *pp* (pianissimo). The system ends with a double bar line.

An der Wiege.

Bådnåt.

Au berceau. — At the cradle.

Allegretto tranquillamente.

Edvard Grieg, Op. 68 N^o 5.

5. *p cantando*

pp

pp sempre

First system of musical notation. Treble and bass staves. Treble staff has four measures of chords with fingerings 4, 3, 4, 3, 4, 3, 4. Bass staff has two measures of chords with fingerings 2, 5, 2, 5. Dynamics: *cresc. molto* and *fz*. Pedal markings: *Ped.*

Second system of musical notation. Treble and bass staves. Treble staff has four measures of chords with fingerings 3, 3, 3, 3. Bass staff has four measures of chords with fingerings 2, 1, 1, 2. Dynamics: *p*, *ppp*, *poco rit.*, *a tempo*, *p*, *cresc.*. Pedal markings: *una corda* and *Ped.*

Third system of musical notation. Treble and bass staves. Treble staff has four measures of chords with fingerings 4, 5, 5, 3, 4, 3, 4, 5, 4, 3. Bass staff has four measures of chords with fingerings 2, 3, 1, 2, 2, 2, 2, 4. Dynamics: *poco rit.*, *a tempo*, *molto*, *fz*, *molto*, *p*, *la melodia ben ten.*

Fourth system of musical notation. Treble and bass staves. Treble staff has four measures of chords with fingerings 5, 4, 3, 5, 4, 3, 5, 2. Bass staff has four measures of chords with fingerings 2, 1, 2, 2, 2, 2, 2, 2.

Fifth system of musical notation. Treble and bass staves. Treble staff has four measures of chords with fingerings 5, 3, 3, 1, 4, 3, 2, 1, 1, 8. Bass staff has four measures of chords with fingerings 2, 2, 2, 2. Dynamics: *dim. e rit.*, *pp*, *ppp*. Pedal markings: *Ped.* and *Ped. al Fine.*

Valse mélancolique.

Edvard Grieg, Op.68 N^o 6.

6. *Allegretto*

Tempo di Valse tranquillo.

p *poco rit.* *a tempo*

cresc. *dim. e rit.* *p a tempo* *dolciss.* *poco rit.* *pp a tempo* *cresc.* *e stretto* *f* *ff*

Ed. Peters. 8567

a tempo $\frac{5}{2}$

p

animato

pp

cresc.

e stretto

poco a poco

più stretto

ff

Ped. sempre

The musical score is arranged in six systems, each with a grand staff (treble and bass clef). The first system begins with a piano (*p*) dynamic and a tempo marking of *a tempo* in 5/2 time. The second system continues the piece with similar dynamics. The third system introduces an *animato* tempo change and a *pp* (pianissimo) dynamic. The fourth system features a key signature change to three sharps (F#, C#, G#) and includes a *cresc.* (crescendo) marking. The fifth system continues with *e stretto* (and tighter) and *poco a poco* (little by little) markings. The sixth system concludes with *più stretto* (even tighter), a *ff* (fortissimo) dynamic, and a *Ped. sempre* (pedal always) instruction. The notation includes various fingerings, triplets, and a key signature change to three sharps (F#, C#, G#).

Tempo I.
tranq.

The musical score consists of six systems of staves. The first system begins with a treble clef and a key signature of two flats (B-flat and E-flat). The right hand plays a melody with a triplet of eighth notes, while the left hand provides a harmonic accompaniment. The tempo is marked 'Tempo I. tranq.' and the dynamics include 'rit. molto' and 'p'. The second system continues the melody and accompaniment, with the right hand featuring a triplet of eighth notes. The third system includes a 'cresc.' marking and a 'f' dynamic. The fourth system is marked 'p a tempo' and features a 'Led.' marking. The fifth system includes a 'poco rit.' marking and a 'pp a tempo' dynamic. The sixth system includes a 'cresc. e stretto' marking and a 'ff' dynamic. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. Fingerings are indicated by numbers 1 through 5. The piece concludes with a final chord in the right hand.

rit. molto

p

cresc.

f

dim. e rit.

p a tempo

poco rit.

pp a tempo

cresc. e stretto

f

ff

Led.

Led.

Led.

Led.

Led.

Led.

a tempo $\frac{5}{2}$

p

animato

pp

Lev.

Lev.

cresc.

e stretto

poco a poco

Lev.

più stretto

ff

Ped. sempre

*

Tempo I.

tranq.

rit. molto

p

Lev. $\frac{2}{5}$ $\frac{1}{3}$ *Lev.*

Lev. $\frac{2}{3}$ $\frac{1}{2}$

cresc.

Lev. $\frac{2}{5}$ $\frac{1}{3}$ *Lev.* *Lev.*

f

dim. e rit.

p a tempo

Lev. $\frac{2}{5}$ $\frac{1}{3}$ *Lev.* * *Lev.* $\frac{2}{5}$ $\frac{1}{3}$

poco rit.

pp a tempo

Lev. *Lev.* *Lev.* $\frac{2}{5}$ $\frac{1}{3}$

cresc. e stretto

f *ff* *p*

dim.

pp

1

2

3

4

5

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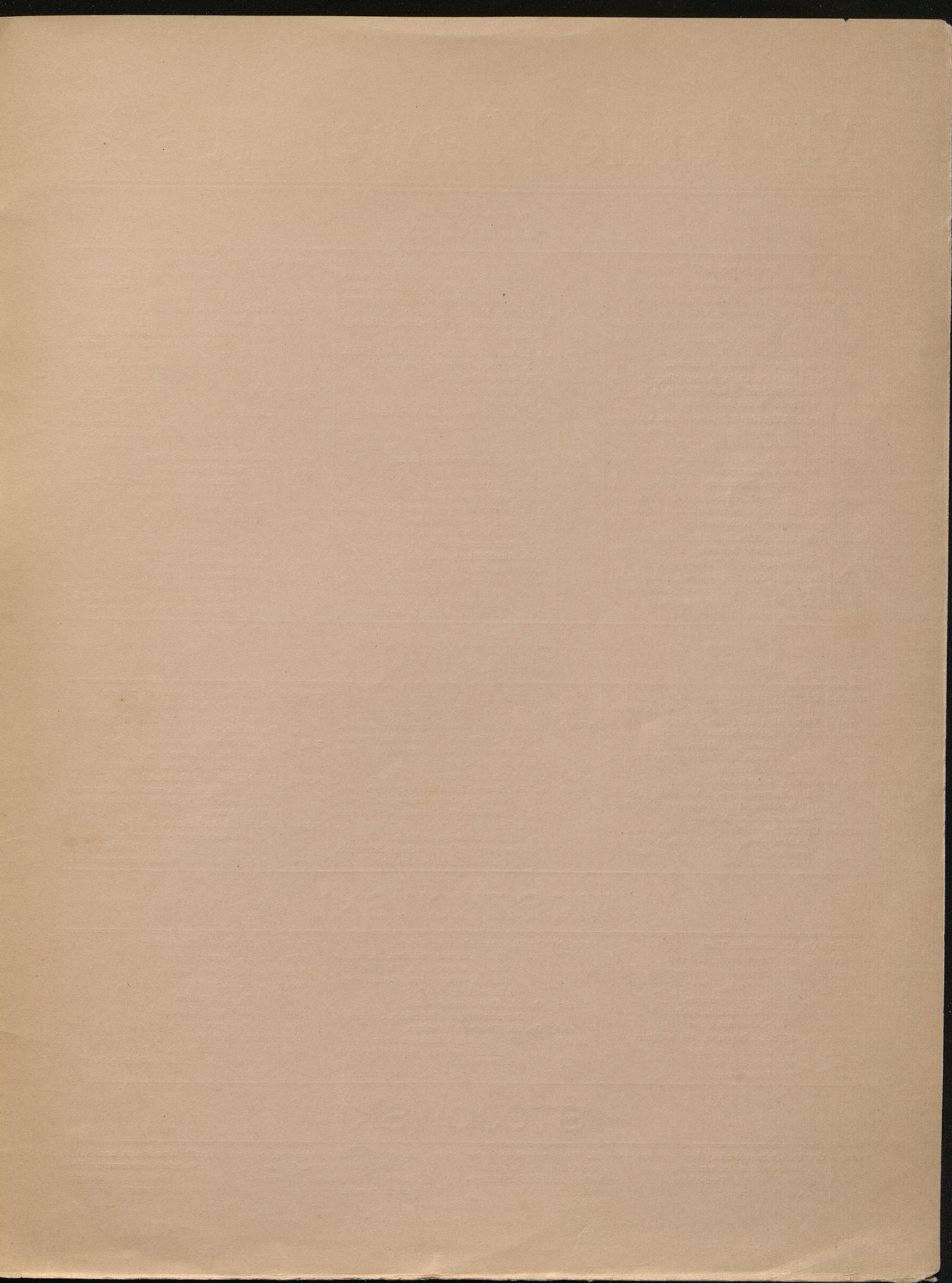
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Moderne Klaviermusik.

GRIEG.

Lyrische Stücke.		Fortsetzung der Lyrischen Stücke.	
3100	Komplette Ausgabe. 10 Hefte in 1 Bande.	2924	Heft IX. Op. 68. 1. Matrosenlied. 2. Großmutter's Menuett. 3. Zu deinen Füßen. 4. Abend im Hochgebirge. 5. An der Wiege. 6. Valse mélancolique.
1269	Heft I. Op. 12. 1. Arietta. 2. Walzer. 3. Wächterlied. 4. Elfentanz. 5. Volksweise. 6. Norwegisch. 7. Albumblatt. 8. Vaterländisches Lied.	2985	Heft X. Op. 71. 1. Es war einmal. 2. Sommerabend. 3. Kobold. 4. Waldesstille. 5. Halling. 6. Vorüber. 7. Nachklänge.
2150	Heft II. Op. 38. 1. Berceuse. 2. Volksweise. 3. Melodie. 4. Halling. 5. Springtanz. 6. Elegie. 7. Walzer. 8. Kanon.	1963	Op. 1. Vier Stücke. D dur. C dur. A moll. E moll.
2154	Heft III. Op. 43. 1. Schmetterling. 2. Einsamer Wanderer. 3. In der Heimat. 4. Vöglein. 5. Erotik. 6. An den Frühling.	1353	" 3. Poetische Tonbilder, Sechs Stücke.
2421	Heft IV. Op. 47. 1. Valse-Improptu. 2. Albumblatt. 3. Melodie. 4. Halling. 5. Melancholie. 6. Springtanz. 7. Elegie.	1139	" 6. Humoresken, Vier Stücke.
2651	Heft V. Op. 54. 1. Hirtenknabe. 2. Norwegischer Bauernmarsch. 3. Zug der Zwerge. 4. Notturmo. 5. Scherzo. 6. Glockengeläute.	2278	" 7. Sonate E moll.
2657a/b	Heft VI. Op. 57. 2 Bände. I. 1. Entschundene Tage. 2. Gade. 3. Illusion. II. 4. Geheimnis. 5. Sie tanzt. 6. Heimweh.	2164a	" 16. Konzert A moll.
2824a/b	Heft VII. Op. 62. 2 Bände. I. 1. Sylfide. 2. Dank. 3. Französische Serenade. II. 4. Bächlein. 5. Traumgesicht. 6. Heimwärts.	1482	" 17. Nordische Tänze und Volksweisen.
2859a/b	Heft VIII. Op. 65. 2 Bände. I. 1. Aus jungen Tagen. 2. Lied des Bauern. 3. Schwermut. II. 4. Salon. 5. Im Balladenton. 6. Hochzeitstag auf Trolldhaugen.	1270	" 19. Aus dem Volksleben.
		2153	1. Auf den Bergen. 2. Norwegischer Brautzug. 3. Aus dem Karneval.
		1470	" 19 No. 2. Norwegischer Brautzug.
		1870	" 24. Ballade G moll.
		2424	" 28. Vier Albumblätter.
		1871	" 28 No. 3. Albumblatt Adur.
		2265	" 29. Improvisata über 2 norweg. Volksweisen.
		2155	" 34. Zwei elegische Melodien.
		2151	1. Herzwunden. 2. Letzter Frühling.
		2918	" 35. Vier norwegische Tänze.
		2152a/b	" 40. Aus Holbergs Zeit. Suite.
			" 40 No. 3. Gavotte.
			" 41. Stücke nach eigenen Liedern, 2 Hefte.
			1. 1. Wiegenlied. 2. Klein Haakon.
			3. Ich liebe dich. II. 4. Sie ist so weiß.
			5. Die Prinzessin. 6. An den Lenz.
			Op. 46. Peer Gynt-Suite I.
			I. Morgenstimmung. II. Ases Tod.
			III. Anitras Tanz. IV. In der Halle des Bergkönigs.
		2423	" 46 No. 3. Anitras Tanz.
		2428	" 50. Gebet und Tempeltanz.
		2429a/b	" 52. Stücke nach eigenen Liedern, 2 Hefte.
			I. 1. Mutterschmerz. 2. Erstes Begegnen. 3. Des Dichters Herz.
			II. 4. Solvejgs Lied. 5. Liebe. 6. Die alte Mutter
		2650	" 53. Zwei Melodien nach eigenen Liedern.
			1. Norwegisch. 2. Erstes Begegnen.
		2653	" 55. Peer Gynt-Suite II.
			I. Der Brautraub. II. Arabischer Tanz.
			III. Peer Gynts Heimkehr. IV. Solvejgs Lied.
		2654	" 55 No. 2. Arabischer Tanz.
		2655	" 56. Sigurd Jorsalfar.
			I. Vorspiel. II. Borghilds Traum.
			III. Huldigungsmarsch.
		2656	" 56 No. 3. Huldigungsmarsch.
		2855	" 63. Zwei nordische Weisen.
			1. Im Volkston. 2. Kuhreigen und Bauernanz.
		2860	" 66. Norwegische Volksweisen.
		3097	" 72. Norwegische Bauertänze.
		3125	" 73. Stimmungen.
			1. Resignation. 2. Scherzo-Improptu.
			3. Nächtlicher Ritt. 4. Volkston. 5. Studie.
			6. Ständchen. 7. Gebirgsweise.

SINDING.

2806a/b	Op. 24. Fünf Stücke, 2 Hefte.	2974a	Op. 32 No. 1. Marche grotesque.	3052a/b	Op. 65. Acht Intermezzi, 2 Hefte.
	I. 1. Pomposo. 2. Un poco lento. 3. Andantino. II. 4. Allegretto. 5. Agitato.	2870	" 32 " 3. Frühlingsrauschen.		I. 1. C dur. 2. F dur. 3. B dur. 4. Es dur.
2809a/b	Op. 25. Sieben Stücke, 2 Hefte.	2866a/b	" 33. Sechs Charakterstücke, 2 Hefte.	3058	II. 5. E dur. 6. Fis dur. 7. C dur. 8. H moll.
	I. 1. Con fuoco. 2. Allegretto. 3. Leggiero. II. 4. Marcato. 5. Tempo giusto. 6. Alla marcia. 7. Vivace.		I. 1. A la Menuetto. 2. Chant sans paroles.	3055a/b	Op. 65 No. 7. Intermezzo C dur.
2864a/b	Op. 31. Sechs Stücke, 2 Hefte.	2974b	Op. 33 No. 4. Serenade.		" 72. Acht Intermezzi, 2 Hefte.
	I. 1. Allegro energico. 2. Albumblatt. 3. Tempo di Menuetto. II. 4. Improptu. 5. Chant sans paroles. 6. Allégresse.	2867a/b	" 34. Sechs Charakterstücke, 2 Hefte.		I. 1. Adur. 2. As moll. 3. G dur. 4. As dur.
2865a/b	Op. 32. Sechs Stücke, 2 Hefte.		I. 1. Prélude. 2. Ondes sonores. 3. Caprice.	3130a/b	II. 5. C moll. 6. D dur. 7. G moll. 8. E dur.
	I. 1. Marche grotesque. 2. Melodie. 3. Frühlingsrauschen. II. 4. Im Volkston. 5. Rondoletto giocoso. 6. Gobelin.	2977a/b	II. 4. Crépuscule. 5. Chanson. 6. Rhapsodie guerrière.		Op. 74. Sechs Stücke, 2 Hefte.
			Op. 62. Fünf Stücke, 2 Hefte.		I. 1. Prélude. 2. Alla marcia. 3. Intermezzo.
			I. 1. Improptu. 2. Canto funebre. 3. Scherzetto.		4. Caprice. II. 5. Étude Des dur. 6. Variationen A moll.
			II. 4. Danse ancienne. 5. Capriccio.	3132a/b	Op. 76. Zehn Stücke, 2 Hefte.
					I. 1. Albumblatt. 2. Humoreske. 3. Irrlicht.
					4. Abendbrise. 5. Melodie. II. 6. Improptu.
					7. Marsch. 8. Capriccio. 9. Intermezzo. 10. Studie.

MOSZKOWSKI.

2126	Op. 12. Spanische Tänze.	2804a/b	Op. 52. Phantasiestücke, 2 Hefte.	2907	Op. 57 No. 5. Liebeswalzer.
2218	" 37. Caprice espagnol A moll.		I. 1. Landschaftsbildchen. 2. Nachtstück. 3. Zwiesgesang. 4. Die Jongleurin.	2872	" 59. Konzert E dur.
2219	" 40. Scherzo - Valse Ges dur.		II. 5. Maskenscherz und Demaskierung.	2944	" 61. 3 Arabesken.
2220	" 41. Gondoliera.		6. Beim Feste.	2945	" 62. Romanze und Scherzo.
2221	" 42. Morceaux poétiques.	2807	Op. 54. Drei Pianofortestücke.	2946	" 63. 3 Bagatellen.
	1. Romance. 2. Siciliano.		1. Danse fantastique. 2. Mélodie. 3. Capricciotto.	3021	" 65 No. 3. Habanera.
	3. Momento gioioso.	2828	Op. 55. Polnische Volkstänze.	3022	" 66. Trois Pensées fugitives.
2222/3	" 45 No. 1. Polonaise. No. 2. Gitarre.	2841a/b	" 57. Frühling, 5 Stücke, 2 Hefte.		Asdur-Walzer.
2225a/b	" 48. 2 Etudes de Concert.		I. 1. Ungeduld. 2. Frühlingsläuten.		Boabdil. Ballettmusik.
2682	" 50. Suite in 4 Sätzen.		3. Blumenstück.	2197	1. Malagueña. 2. Scherzo-Valse. 3. Maurische Fantasia.
2684	" 51. Fackeltanz.		II. 4. Zephyr. 5. Liebeswalzer.	2618	

STOJOWSKI.

3003	Op. 24. Polnische Idyllen.	3026	Op. 25. Romantische Stücke.	3027	Op. 26. Vier Klavierstücke.	3214	Op. 29. Aus Sturm und Stille.
	1. Einsamkeit. 2. Auf zur Ernte.		1. Geständnis. 2. En valsant.		1. Mélodie. 2. In tempo di Minuetto. 3. Chant d'amour. 4. Thème cracovien varié.		1. Ballade. 2. Aufschwung. 3. Zwielicht. 4. Capriccio. 5. Ständchen.
	3. Dorfkokette. 4. Tanz-Vision.		3. Idylle. 4. Barcarolle. 5. Frühlings-erwachen.				6. Valse-Improptu.
	5. Fest-Nachklänge.						